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AMERICAN ART NEWS.

VOL. VIII. No. 4.

NEW YORK, NOVEMBER 6, 1909.

SINGLE COPIES, TEN CENTS.

REMOVAL NOTICE.

The office of the "American Art News" has removed to 18-20 East 42d Street. Telephone, 4457 Murray Hill.

EXHIBITIONS.

Calendar of New York Exhibitions.
See page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.
The Folsom Galleries.—Selected Paintings and art objects.
Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.
Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.
C. J. Charles.—Works of art.
Cottier Galleries.—Representative paintings, art objects and decorations.
Durand-Ruel Galleries.—Ancient and modern paintings.
R. Ederheimer.—Exhibition of English Mezzatints.
R. Ederheimer.—Exhibition of engravings by Marc-Antonio Raimondi.
Ehrich Galleries.—Permanent exhibition of Old Masters.
Fifth Avenue Art Galleries.—Important consignment of rugs.
Gimpel and Wildenstein Galleries.—High-class old paintings.
Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.
Macbeth Galleries.—Paintings by American Artists.
Montross Gallery, 372 Fifth Avenue.—Selected American paintings.
Louis Ralston.—Ancient and modern paintings.
Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.
Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.
Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts. Germany.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Chenil Gallery.—Original etchings and drawings.

Obach & Co.—Pictures, prints and etchings.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Shepherd Bros.—Pictures by the early British masters.

Victoria Gallery.—Old masters.

Paris.

E. Bourgey.—Coins and medals.
Hamburger Fres.—Works of Art.
Kleinberger Galleries.—Works of Art.
Kerkor Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.
Kouchakji Freres.—Art objects for collections.
Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

LA FARGE FOR MUSEUM.

The Metropolitan Museum is to have an example of the work of John La Farge for its permanent collections. Messrs. J. Pierpont Morgan and Henry Walters of Baltimore, the former president and the latter a trustee of the museum, have purchased from Mr. Otto Heinigke, of Brooklyn, the "Muse of Poetry," painted by the artist about 1869. The canvas measures some 40 by 50 inches and represents a seated



JANE FRASER TYTLER,

Daughter of Lord Woodhouslee and wife of James Baillie Fraser of Reelig.

By Sir Henry Raeburn.

Owned by Mr. Charles P. Taft.

On exhibition at Scott & Fowles Galleries.

SALES.

New York.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—A consignment of rugs made by H. H. Topakyan, who is closing out his rug business. Nov. 10, 11, 12, 13, at 2.30 o'clock.

Merwin-Clayton Co.—Rare old books, Nov. 9.

EUROPE.

Berlin.

Lepke's Kunst Auction House.—Berlin.—The collection of Limousin enamels, Gothic and Renaissance ceramics, sculptures, belonging to Baron Adalb. von Lanna of Prague, Nov. 9, 16.

DISPLAY OF MASTERPIECES.

Eleven masterpieces of early Dutch and English art, from the collection of Mr. and Mrs. Charles P. Taft, of Cincinnati, are now on view at the Scott and Fowles Galleries, No. 590 Fifth Avenue, and make up not only the most important exhibition of the kind held in the United States in many years, but the most important display ever made in a dealer's gallery in this country.

The works are not only all characteristic examples of the great masters whose brushes produced them, but are exceptionally fine examples and of rare quality.

There are three examples of Franz Hals, all well known to connoisseurs, namely, "Portrait of Michiels de Wael," shown at the Winter Exhibition of Old Masters at Burlington House, London, in 1902, and formerly in the collection of Mr. Arthur Sanderson, of Scotland; the "Portrait of a young man holding his hat to his side," from the collection of Lord Talbot de Malahide, of Ireland, and a second portrait from the same collection, that of "A Young Woman with one arm over a chairback and holding one wrist in her other hand." Both these Malahide portraits are endorsed by Dr. Bode, of Berlin, in a letter in which he says: "There are only very few pictures by this master of such high quality and so wonderfully preserved," and he again alludes to them as "marvelous."

The Rembrandt is the "Portrait of a young man rising from his chair," from the Count Pourtales and Pourtales-Gorgier collections of Paris, and the Lord Ashburnham collection of London. Dr. Bode says of this work, that "It is one of the most important and attractive painted by Rembrandt in his earlier time at Amsterdam, and its marvelous state makes it still more important."

The Dutch pictures are completed by a superb example of Hobbema, "Landscape with cattle and figures," from the collections successively of San Donato, Charles Hanbury Tracey, and the Countess of Holderness, and shown at the British Gallery, London, in 1821 and 1832, and described in Smith's Catalogue Raisonné.

The English masterpieces comprise a "Portrait of Mrs. Weyland and Son," by Sir Joshua Reynolds, painted in 1776, and mentioned in Leslie's "Life and Times of Reynolds," the well known and beautiful "Portrait of Maria Walpole, Countess of Waldegrave, Duchess of Gloucester," for many years owned by the Duke of Cambridge; another double portrait by Gainsborough, that of the "Tomkinson Boys," formerly owned in succession by Mr. Ludwig Neuman, of London, and Mr. Tolle-mache, of Cheshire, England; a brilliant "Portrait of Miss Coussmaker," by John Hoppner, painted in 1768, and formerly owned by Lieutenant Colonel George Coussmaker, of Guilford, England, and two portraits by Sir Henry Raeburn; one of Jane Fraser Tytler, reproduced in this issue of the AMERICAN ART NEWS; a daughter of Lord Woodhouslee, and wife of James Baillie Fraser, of Reelig, and another a portrait of Edward Sackwell Fraser, of Reelig, painted in 1803.

The exhibition will attract all lovers of great art and is especially valuable and interesting to collectors, connoisseurs, artists and students.

PRIZE WATER COLOR SOLD.

Hilda Belcher's picture, "A Young Girl in White," which won the Beal prize at the Water Color Club Exhibition, has been sold for \$300.

CHICAGO.

Popular interest continues to be centered in the annual American paintings and sculpture exhibition at the Art Institute. The attendance of viewers has been unusually large, and the demands for cicerones frequent. The walking tours through the galleries, under the guidance of Mrs. John B. Sherwood, have given special time to the current picture show, and has doubled in number picture lovers anxious to take advantage of the presence of an intelligent critic.

Since the opening day there has been a rehanging, and another of the new galleries, unfinished at first, has been added to space for the exhibition. The rehanging has changed the aspect materially and improved it. Those works that suffered by being placed in the corridor are enjoying good positions in the rooms, the additional wall accommodations being afforded by the opening of the other room.

The word sculpture has always appeared in the announcement of this annual display, although it is not often that important pieces are sent unless by chance in a special exhibition like that of Saint Gaudens, and of Karl Bitter in former years. The Saint Gaudens Memorial Exhibition this year has been the sensation of the period, and still is so, but the other works, about twenty pieces in all, sent on by eleven sculptors, are small in size, although significant in purpose and expression. Herman A. MacNeil's "Girl With Satyr," and Louis M. Potter's "Dance of the Wind Gods of the East and West," are the most conspicuous pieces in bronze. Mahouri M. Young, of Salt Lake City, sent a portrait statuette of Alfred H. Maurier, and two idealized bronze figures of Labor. Will La Favor has a good portrait in relief of the late Dr. E. E. Hale.

The dealers are announcing their first exhibitions of the year. O'Brien's have a gallery filled with the portraits of prominent persons in society, business and in literature, by Louis Betts. The climax was introduced this week in a full length portrait of Mrs. John Stephen Keogh. The background is fathomless without accessories of any kind. It is a singular contrast to the portrait of Mrs. Emerson Hough, or the portrait of Madam Soriano and Miss Mildred Blair, two graceful young women, clad in pale toned silks, standing against a background of a French drawing room with decorations. Mr. Betts' portraits of men, give the men at their best. Those of John S. Miller and Charles H. Conover of business fame; Emerson Hugh, the novelist, and Martin O'Brien, the courtly Irish gentleman, retired from active life in his old age, are true to life, while showing the men in the bravery of best appearance, without the realism of a Zorn or a Melchers.

Moulton and Ricketts have opened an extensive establishment, enlarging their quarters here and taking possession of a store in Milwaukee. The galleries were opened on November 1 with a display of a collection of portraits of the eighteenth century, and a private collection of Bartolozzi prints. In another gallery they have works by modern painters.

The first collection of any extent of the painters of Southern California has appeared in 35 works by 16 painters in the new gallery associated with the Academy of Fine Arts. Mrs. Herman J. Hall is the curator. Mrs. Hall invited the collection while in Southern California last summer, and it is understood that the present group of works

has begun a tour across the country. With the exception of an Indian portrait by E. A. Burbank, the paintings are all landscapes. The love for color rules, and it is withal an interesting typical collection. J. N. Gamble, Benjamin C. Brown, and William Wendt have the largest canvases and the most valuable. The other Californians represented are J. Bond-Francisco, C. A. Fries, J. M. Griffin, S. G. Harris, William Lees Judson, Richard Kruger, Ralph Davidson Miller, Hanson Putoff, Granville Redmond, C. Dorman Robinson, Mr. Sauerwein, and Norman St. Clair. It is a worthy gathering and has already attracted considerable notice.

Albert Roullier's print rooms in the Fine Arts have on exhibition a valuable collection of Meryon's prints.

PHILADELPHIA.

Exhibitions at the Art Club are such intimate small affairs that the effect can be grasped at once on entering the room, either pleasurably or otherwise. The twentieth annual display of oil paintings and sculpture which opened last Saturday and will continue through December 5, is satisfactory, and the hanging is good.

Henri has won the place of honor and the gold medal for his "Blue Kimono," beautifully painted and with lots of "go." "Red and Brown" is a characteristic canvas by Whistler. "Soap Bubbles," by Mary Greene Blumenschein, has good air and light. "Return of the Fishing Party," by J. Alden Weir, is a charming canvas. "An Interior," by Howard Gardiner Cushing, is well painted and nicely handled. "Head of a Girl with a Veil," by Frank W. Benson is also well handled.

"May Time," by Willard L. Metcalf, is delicious. "Near Newport," by Gifford Beal, is decorative and beautiful in color. "Foothills," by Emil Carlsen, is full of atmosphere. "Girl Reading," by Colin C. Cooper, is well posed and has a silver glow. "Moonrise," by Birge Harrison, is full of soft color. "Skaters," by C. W. Hawthorne, is a strong figure work, and "A Misty Day," by W. L. Lathrop, is quiet and restful.

Among the other painters represented are Janet Wheeler, C. H. Davis, Ochman, Whiteside, Ranger, Williams, Powell, Lund, Childe Hassam, Irving Coose and C. M. Dewey.

The Plastic Club's monthly calendar announces: Nov. 3, regular monthly meeting in the new clubhouse; Nov. 17, formal opening of the new clubhouse; Nov. 24, when Mr. Warwick J. Price will give a talk on William Morris Rostetti and their circle.

Miss Blanche Dillayes has moved her studio from the Fuller Building to the Baker Building, 1520 Chestnut Street.

Mrs. J. Madison Taylor gave the annual luncheon for the jury and members of the Pa. Society of Miniature Painters in her home last week. It was a particularly enjoyable little affair. The fall miniature and water-color exhibitions will open this evening with the usual reception in the Academy and will open to the public to-morrow.

The return of Miss Florence Este from France, where she has won high honors in art, to her family in Philadelphia, is noted with much interest. Miss Este is a member of the new salon, and Societe Nationale des Beaux Arts, and will soon return to France, where she has lived for many years. Like Miss Cassatt and Mrs. Anna Lea Merritt, Miss Este stands, abroad, for what Philadelphia has achieved in the fine arts.

BUFFALO (N. Y.)

The coming exhibitions at the Albright Gallery, all of which will open November 10, will consist of selected works by Hugo Ballin. Louis Paul Dessar and Henry Golden Dearth, and some thirty water colors by Walter L. Palmer.

A special exhibition of works in Tempera, by G. Haushalter, is now on and will be continued for the present.

INDIANAPOLIS.

The John Herron Institute of Art of this city has just acquired Bolton Coit Brown's painting, "Monterey Bay," for its permanent collection. This picture was included in the traveling exhibition of contemporary art collected by Mrs. Johnston, of the Art Association of Richmond, Ind., and shown in various southern and western cities. The institute being at the moment without funds available for the purchase of works of art, Mr. Evans Woolen, president of the board of trustees, appealed to certain art-loving citizens who thereupon raised a fund and presented the canvas to the Art Institute. The collection of this institution includes some of the best artists of the day.

SAN FRANCISCO.

An exhibition of portraits by Wilhelm Funk was held at the Vickery, Atkins and Torrey Galleries, October 6-20. The artist was here for some time during the display, and while here painted the portrait of Mrs. Frank Powers, wife of a prominent lawyer, and a sister of Mrs. Thompson-Seton, of New York.

Pictures by Hermann Dudley Murphy, of Boston, chiefly Venetian scenes, were shown at the Vickery, Atkins and Torrey Galleries, October 23, and will hang there until November 6. Then will come an exhibition of pictures by the veteran California landscapist, William Keith.

The new galleries of the firm above mentioned were opened October 6 and are well arranged, spacious and well lit. They are the handsomest in California and are among the handsomest in the country.

MONTREAL (CAN.)

W. Scott & Sons' are holding an exhibition of the work of John Lavery, one of the foremost men of "The Scotch School," though he is an Irishman by birth. It includes some of his most famous pictures—"The Bridge at Grèz," a very beautiful river scene; "Tangier—The White City," and "Mary in Green," a portrait of a young woman, the technique of which is very strong, the blending of the soft green draperies and background making a wonderfully pleasing color effect. There is a portrait of himself, and several smaller figure studies, portraits, landscapes and marines.

The Art Association of Montreal is considering the building of a handsome and more commodious gallery on Sherbrooke Street. The old building has long been too small to accommodate the large Art School; or to show properly the ever-increasing and valuable "Permanent Collection." There is a report that if satisfactory arrangements are made for a new gallery, one of the famous private collections of Montreal is to be presented to it.

An exhibition of modern British pictures, collected by the Royal British Colonial Society of Artists of London, will open on Monday at the Art Association of Montreal with a private view and reception.

COLLIER MEMORIAL DISPLAY.

The Salmagundi Club, in honor of its late member, Col. C. Myles Collier, will hold a memorial exhibition of his works at the Clubhouse, No. 14 West 12th street, to open Monday next, Nov. 8th, and to continue through next week.

Col. Collier came to New York from Memphis, Tenn., in 1883, having sent pictures from there for many years to New York exhibitions. An officer in the United States Navy until the breaking out of the Civil War, when he resigned his commission to become an officer in the Confederate Army, he had occupied his spare time aboard ship in painting Marines. Obligated to go into business in Memphis through the loss of his fortune in the war, he still kept up his art and the first moment possible removed to New York to devote himself entirely to painting. He was a traveller and spent many summers painting in England and Holland, but his subjects were always the sea and its shores, and his work, notable for delicate and refined color and charming atmosphere, was marked by the true breath of his loved ocean. Col. Collier won deserved honor for his art and was awarded a medal at the Charleston Exposition of 1902 for a watercolor, "The Wreck."

Not only as an able painter but as a man is Col. Collier deeply regretted and greatly missed. He was the truest type of the Southern gentleman—courteous, kindly, cheerful and the soul of honor. It is fitting that the Salmagundi Club, so filled with memories of him, should hold this exhibition. There he obtained and gave inspiration, and there his pleasant smile, cordial greeting, and cheery personality will never be forgotten.

A collection of Japanese works of art was recently bequeathed by the late Quincy A. Shaw, of Boston, to the Royal Japanese Museum.

The collection consists of fifteen gold lacquer writing cases, sixty-nine ornamental bags used for carrying medicine, fifty-five gold lacquer boxes, sixteen incense boxes, a number of metal art objects, and several beautiful pieces of ancient pottery. The entire collection represents the work of artists who lived in the fifteenth and eighteenth centuries inclusive.

The American Architect for November contains among other interesting matter an article by Prof. William H. Goodyear, of the Brooklyn Institute, on the museum's collection of architectural photographs. This article contains the first publication which has ever been made of the section of the spiral stairway in the Leaning Tower of the Pisa Cathedral, proving that the tower was built originally as it now stands. Otherwise the article contains measurements for the middle string-course of the Cathedral, and for the levels for the foundations which have never previously been published in entire and complete form, offering an instance of intentional a symmetry, which seems to anticipate in some directions the spirit shown in the construction of the intentional leaning tower.

There are also surveys of a hitherto unpublished church near Lucca, which offers a remarkable parallel to the system of construction discovered in the foundations of the Pisa Cathedral.

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note
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EXHIBITION CALENDAR FOR ARTISTS.

NATIONAL ACADEMY OF DESIGN, Amsterdam Avenue and 109th Street.
 Winter Exhibition.
 Works received Nov. 22, 23.
 Opening of Exhibition Dec. 10.
 Closing of Exhibition Jan. 9.
YE HANDICRAFTERS CLUB, 257 CARLTON AVE., BROOKLYN, N. Y.
 Annual Arts and Crafts Exhibition.
 Exhibits received at 14 Nevins St. . . Nov. 22.
 Opening of exhibition Nov. 26.
 Closing of exhibition Dec. 4.

AMONG THE ARTISTS.

Frank Townsend Hutchins, who had a summer studio at Unadilla Forks, has taken a studio for the winter at 106 W. 55th street.

William Cotton has returned from Newport, where he spent the summer. Mr. Cotton brought with him a number of outdoor sketches, on which he is now at work in his studio at 136 W. 55th street.

Victor D. Hecht is in Madrid, where he is copying in the Prado galleries. He is now copying a Titian.

J. Mortimer Lichtenauer is working on a portrait of Baron Gaston Collucci of Rome. Mr. Lichtenauer is to marry Miss Irma Kaufman, of 145 W. 61st street, Nov. 17.

Charles E. Cookmann is painting several family portraits for Mrs. James H. Ottley, to be placed in her New York home. Mr. Cookmann is also painting a portrait of Mr. Houston Lowe, of Dayton, Ohio.

James Earl Fraser recently executed a bas-relief of Miss Mary Garden as Melisande. He has also completed a marble portrait bust of the four-year-old son of Mr. Payne Whitney.

Gutzon Borglum and Solon Borglum are to execute a Mausoleum in memory of their father, Dr. J. M. Borglum, who recently died in Omaha. It is to stand in Forest Lawn Cemetery, Omaha. Gutzon Borglum is at present engaged on a bust of President Taft.

Janet Scudder's tortoise fountain has been presented to the Art Association of Richmond, Ind., by Mr. W. B. Leeds, of New York. The fountain will be placed in the Art gallery of the new high school in Richmond.

W. A. Shevill has completed a portrait of President Taft. The picture will soon be hung in the White House. The artist is painting a portrait of his son, William Edward.

Karl Bitter has completed a portrait statue of Carl Schurz. At present Mr. Bitter is working on a portrait of Dr. Angell, president of University of Michigan, for a memorial hall on the University grounds.

Hugo Ballin's pictures will be hung in a separate gallery at the Albright Gallery, Buffalo, during November. They have been selected by Miss Sage, successor to the late Director Charles M. Kurtz, deceased.

Miss Adelaide Johnson sailed to-day on the Carmania on her way to Rome, where she will occupy a studio in the "Studio Story" this coming winter, and where she will execute some work in marble. She will go on to London in the spring, where she will hold an exhibition of her work.

The completed model of the Pulaski equestrian statue for Washington, D. C., by K. Chodzinski, was shown at his studio, 5564 Broadway, last week.

Paul Dougherty returned from Europe on the Amerika last week.



THE PLAID DRESS.

By Tony Nell.

In New York Water Color Club Exhibition.

Emil Carlsen has resigned as an instructor of still life painting at the Academy of Design, owing to the pressure of other duties.

Emil Fuchs returned from Europe on the Mauretania, last week, to occupy his studio in the Bryant Park Studio Building for the winter. Save for a trip to Brussels to visit the museum again, Mr. Fuchs has been in London since he left here early last summer.

Edward Gay spent the summer at his place at Cragmoor, N. Y., and has returned to Mount Vernon, where he is putting finishing touches to several works for the season's exhibitions.

Will H. Low and Mrs. Frederick MacMonnies, who divorced her husband, the well-known sculptor, last year, were married on Thursday in Paris. There was a religious ceremony in the Temple de L'Oratoire, following a civil one. The religious ceremony was performed by the Rev. Charles Wagner, author of "The Simple Life."

Joseph Lauber gave a private view of a window he has just completed for Trinity Lutheran Church, Lancaster, Pa., at his workshop, No. 46 Washington Square South, last week. The window is one of the most important of the kind yet produced in America, and is a beautiful and successful work.

A DESERVED CORRECTION.

Editor AMERICAN ART NEWS:

Dear Sir: As published in the last number of the ART NEWS, your correspondent, writing of the twenty-second annual exhibition of paintings and sculptures given by the Art Institute of Chicago, mentions "another portrait of Paul Wayland Bartlett, by R. Luis Mora." This is a mistake, as the portrait in question—number 86 in the catalogue—was painted by myself. If for no other reason than that it was awarded the Thomas A. Proctor prize in the Academy of Design last winter, I do not care to have the work attributed to another artist, and I am sure that the other artist is not looking to share any pro or contra criticisms with me. Trusting that you will have the kindness to publish a correction, I am,

Very respectfully,

Charles Noël Flagg.

Hartford, Conn., Nov. 1, 1909.

[We publish Mr. Flagg's letter with pleasure and regret that our Chicago correspondent made an error.—Ed.]

INDIAN PICTURES SOLD.

Mr. and Mrs. Richard T. Crane, of Chicago, purchased at the studio of the late Eastman Johnson, last week, seven canvases depicting Indian life which complete a series called "The Last of the Chippewas." Mr. Johnson spent much of his time among the Indians and made elaborate studies. Mr. Crane will present the pictures to the Art Museum of Duluth, completing a group of Indian pictures which he has given to that institution.

INNESS BUST DONATED.

Mr. William T. Evans has presented to the library of Montclair, N. J., a life size bronze bust of the late George Inness, who for many years lived in that town. It was modeled by J. Scott Hartley, son-in-law of the artist, who was closely associated with him.

The work is based on a small bust made by Mr. Hartley from life several years ago, supplemented by numerous photographs and his own personal recollections. The house in Montclair which now is Mr. Evans home was originally built by Mr. Inness and contains his studio. Mr. Hartley will exhibit the bust in the Winter Academy.

OLD WEDGEWOOD FOUND.

An interesting recent find in London was that of the dinner and dessert services commenced by Josiah Wedgwood and Thomas Bentley in 1774 and finished in 1777 for Empress Catherine II. of Russia. They had been given up for lost, but after a long and persistent search, in which the Czar took a personal interest, were discovered in a store room of the Peterhof Palace in St. Petersburg. Eight hundred of the 952 pieces were recovered. Outside a few of the wedgewood jasper pieces, these two services had got the reputation of being the finest work that was ever turned out of Eturia, but probably a great deal of their reputation rested on their having disappeared. However, they made quite a little sensation when they were exhibited in Wedgwood's shop in Greek Street, Soho, just before being sent to Russia. The story of how the services were made is rather interesting, and should prove particularly so to the many persons in New England and the South who own specimens of Queen's ware, as it was called.—New York Evening Post.

The National Society of Craftsmen will hold a meeting in the class-room of the Metropolitan Museum this evening. Messrs. Henry W. Kent and Clifford of the museum will speak.

Franklin Simmons has returned from Rome and is now at his old home in Maine.

Duncan Gay has just returned from a trip around the world.

Albert Roelofs, the well known Dutch painter, who is an admirable portraitist, may come to New York this season.

Wilhelm Funk has returned from California to his 42d Street studio.

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The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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American Art Students' Club . . 4 Rue de Chevreuse
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Morgan, Harjes & Cie. . . 31 Boul. Haussmann
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American Art Association . Notre Dame des Champs
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel

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NATIONAL ART FOR MUSEUMS.

It is gratifying to know that the Metropolitan Museum has, through the generosity and interest of Messrs. J. Pierpont Morgan and Henry T. Walters, secured a typical example of the art of the American painter John La Farge.

We hope that this purchase, following the fund given by Mr. George A. Hearn for the securing of American pictures, means at last a realization on the part of the officers of the Metro-

politan, that the great Museum has sadly neglected its opportunities for the building up of a complete and representative collection of pictures and sculptures by American artists—in other words its collections of national art.

The museums of Europe are in every instance strongest in the art of their individual nations and countries, and it is evident that their founders and managers directed their attention first to the adequate representation of their national art, before beginning to collect that of other nations and lands.

The Metropolitan Museum, strange to say, and until recently, has been the exception to this rule, and most unwisely and unpatriotically has neglected its representation of American art. This was primarily due to its first director, an Italian, not only by birth but by sympathy and interest, who held office far too long, and who, at times, did not hesitate to express almost his contempt for the work of American painters and sculptors. During his regime examples of such early American painters as Gilbert Stuart, Copley, the Peales, Trumbull, Inman, Allston, Sully and others, and of the early sculptors, which could have been secured for a low figure, and which were repeatedly offered to the museum, were allowed to go to the museums of Boston, Philadelphia and other cities, or into strong private holdings, from which even the Metropolitan will probably never dislodge them.

Now that we have an acting director who is an American, and officers like Messrs. Morgan, Walters and Hearn, who seem to appreciate the museum's weakness in its American collections, we may hope for a change in conditions, and that proper attention will be paid to this important question. To the credit of Director Sir Purdon Clarke, now on long leave, it must be said that despite his English birth and affiliations, he recognized the weakness of the museum's representation of the art of this country, and it was on his own initiative that the museum purchased Bierstadt's "Rocky Mountains," which, while it hardly deserves the enthusiastic praise which Sir Purdon lavished upon it as a work of art, is a typical example of a marked phase in the evolution of American art, and deservedly holds a place on the museum walls.

Let us hope that the La Farge purchase will be followed, and soon, by the acquirement by the Metropolitan of other typical examples of early and modern American pictures and sculptures.

ARE EXPERTS INFALLIBLE?

The controversy still raging in Berlin and London as to whether or not Dr. Bode, of the Kaiser Friedrich Museum of Berlin, and deservedly considered one of the great art experts of the world, was deceived in his recent purchase, for a large sum, in England, of a wax bust which the good doctor

claims was executed by Leonardo da Vinci, but which is said to be the comparatively modern production of an English sculptor, raises again the question of the value of expert testimony on art productions.

Had the subject matter of the controversy been a picture attributed to Rembrandt, Franz Hals, Holbein, Durer, or other early Dutch or German masters, we should have been more inclined to favor Dr. Bode from the start, but our confidence in his knowledge of the sculptors' or moulders' art of ancient times, is not as great. In other words Dr. Bode is best fitted, like all so-called "experts," to pass upon those art works to which he has given the longest and closest study and attention, and with which he has most and longest lived. There is no such thing as infallible expert testimony, and we wish the many persons who constantly bring old pictures, sculptures and art works to us for examination and appraisal and whom we refer to the best judges we know of here and abroad, could be convinced of this fact. The only course to pursue, when one is in doubt as to the authenticity of any art work, is to submit the same to the person or persons, in this country, or abroad, whose personal reputations and characters are beyond question, and who are best qualified by experience, study and knowledge of the school or period to which the art work seems most likely to belong, to pass upon it, and then to understand that there is a possibility and, at times, a strong probability, of their being mistaken in their positive or negative judgment on the same.

We would unhesitatingly submit a Rembrandt, Franz Hals or Holbein, for example, to Dr. Bode or Mr. De Groot, or Dr. Bredius of The Hague, an Italian primitive to Mr. Berenson, or an early Spanish work to Señor Villegas of the Prado Museum in Madrid; but we should still feel that there would be two chances in, say one hundred, of their being mistaken in their positive or negative verdict on such work. It is as easy and as difficult to prove the authenticity of an art work, especially an old one, oftentimes, as to disprove it.

There is no such thing, we repeat, as infallible expert testimony.

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THAT WAX BUST.

Dr. Bode Defends Purchase.

Great stress is laid in Berlin art circles on the importance of having the authorship of the "Vinci" bust settled, because it is held that money, which otherwise might go to modern artists, should not be paid for works that are not genuine beyond all doubt. It is pointed out in connection with the subject that several works of doubtful origin have been purchased by Dr. Bode in recent years, including paintings that are attributed to Raphael and Vermeers.

The administration of the Kaiser Friedrich Museum, doubtless by direction of Dr. Bode, who is curator of that institution, issued the following, last week:

"The photograph of the bust made by Mr. Lucas, reproduced in the Illustrated London News, proves that it is a copy of the original in the Kaiser Friedrich Museum, although not a good copy. Indeed, the other works of the sculptor, shown in the Illustrated London News, go to show that he was not gifted beyond the average sculptors of his time. The picture which served him for a model does not come into consideration with regard to the bust, as a glance at the difference in the posture of the arms proves."

A cable from London says: "Cumulative and convincing evidence has been forthcoming this week of the modern English origin of the now famous 'Vinci' bust purchased by Dr. Bode for \$40,000 for the National Museum at Berlin. Mr. Lucas, son of the maker of the bust, has issued a statement describing in detail his father's work upon the bust, which he copied from a picture. The son assisted in casting the work in wax."

Dr. Bode Vindicated.

A special cable despatch to the Sun from Berlin says a commission of the leading German art experts made a critical examination to-day of the "Vinci" bust lately bought in England by Dr. Bode, curator of the Kaiser Friedrich Museum. They subsequently gave a verdict which thoroughly satisfied the museum authorities that the bust was the work of Leonardo da Vinci. The commissioners say they ascertained that the bust is wax throughout, including the core, and that the entire composition corresponds in every detail with the wax sculpture traditions of the Renaissance.

SUNLIGHT ON DR. BODE.

Whatever Dr. Wilhelm Bode asserts is so, whether his fancy plays with new attributions of authorship to works of art or with the misdeeds of American collectors who are willing to pay better prices than the Berlin Gallery can. It is gratifying, therefore, to notice the rebuke given to the old gentleman who helped to fashion the Leonardo da Vinci wax bust and the other witnesses to its British Victorian origin by a competent commission of German experts. If Leonardo himself were to hear the arguments that modern German art criticism can advance for his having made the bust he would be inclined to believe that he must have made it; with Dr. Bode, however, declaring that it is his work, he would have no further doubt and would admit that he did it.—N. Y. Sun Editorial.

LONDON LETTER.

London, October 27, 1909.

An interesting exhibition has just opened in the galleries of the Fine Art Society, New Bond Street, where Walter Donne and Julius Olsson are showing a collection of their pictures.

The appointment of Prof. C. J. Holmes to the directorship of the National Portrait Gallery in succession to Mr. Lionel Cust, following so soon the elevation of Mr. D. S. MacColl to the keepership of the Tate Gallery, may be regarded as a second triumph for the New English Art Club. It is an open secret that the new appointment is viewed with anything but satisfaction in certain academic circles, whose members have at various times been sharply criticised by the Slade Professor and Burlington Magazine editor. There is plenty of work awaiting Mr. Holmes in Charing Cross Road, and he will need to be something of a Hercules to set the Portrait Gallery in fair exhibition order. But after Mr. MacColl's cleansing at Millbank all things are possible, and Mr. Holmes at all events is spared raking about the Augean stables of a Chantrey collection.

The Manchester Corporation Art Gallery has acquired "The Mill Pond," by Charles Sharman, examples of whose work have this year been purchased by the municipalities of Paris and Venice.

The International Society of Sculptors, Painters and Gravers, will hold their next annual exhibition in April and May, at the Grafton Galleries. This exhibition will be followed by a third exhibition of "Fair Women" in the same galleries during the latter part of May, June and July.

OBITUARY.

William P. Frith.

William Powell Frith died in London on Tuesday.

He was born near Ripon, Yorkshire, on Jan. 9, 1819, was a pupil of Sass's art school in Bloomsbury and a student of the Royal Academy. In 1840 he exhibited his "Malvolio Before the Countess Olivia," which attracted much public attention. His "Village Pastor," painted in 1845, made him an associate member of the Academy. It was not until he was elected a Royal Academician, in 1853, that he took on a new manner in portraying the humorous aspect of an English crowd.

Mr. Frith's "Life at the Seaside, Ramsgate," was a lively interpretation of a jolly gathering abroad on a holiday. This picture was purchased by Queen Victoria, and is now in possession of the royal family. His "Derby Day," painted in 1858, was the picture of the year, in popularity at least. This picture was a vivid representation of the English crowds during the Derby week. In 1869 Queen Victoria commissioned Mr. Frith to paint "The Marriage of the Prince of Wales" (now King Edward), for which he received a large sum.

Among Mr. Frith's later works were "The Railway Station," now in the Tate gallery, for which he received \$40,000; "The Road to Ruin," and "The Private View of the Royal Academy."

Frith never took himself or his work very seriously. In his "Autobiography" and "Further Reminiscences" he spoke most lightly of them, and never made any pretence of being a genius. He was a delightful companion, and was on intimate terms with all the celebrities of his day.

WATER COLOR DISPLAY.

The twentieth annual exhibition of the New York Water Color Club at the Fine Arts Galleries, 215 West 57th St., contains 363 works in water color and pastel, and includes some miniatures. Although the average is not high, there are some pictures shown far above the average quality; notably three pastels by Charles Warren Eaton, "Glimpse of Lake Como," "The August Moon, Lake Como," and "A Venetian Night."

Among other good pictures are four by H. M. Camp, "Twilight Sea," "Northern Streamers and Comet," "August Afternoon," and "Grandfather's House," three of which were sold, "The Goose Girl," by Anna Fisher, "The Cruiser," and "Whistler's Home, Stonington," by Walter Fleuthner; "Fallen Leaves and Misty Sky," by Cullen Yates, and "Drifting Mist," "The Berkshires" and "Dreamland," by John C. Huffington.

Hilda Belcher's "Young Girl in White," which won for her the Beal prize, is already sold. Lawrence B. Saint sends two good designs for stained glass; Elmer Livingston McRae "The Wharf," "East River," with new bridge, "The City, Winter," and "Tea Party"; C. P. Gruppe is represented by "A Restful Spot," "Conesus Creek, New York," showing cows in a stream, and "November Day." "Old Houses, Valley Forge," by Ralph M. Calder, is interesting, as are Frank C. Mathewson's "Courtyard at Caudebec," "The Cottage Door," "A Corner of Polperro," and "Klingen Thor, Rothenburg," "Rising Clouds," charming in color, is by S. Edwin Whiteman; "The Home of the Eagle," by Irving Couse, shows an Indian watching an eagle's nest; "Golden Days," a landscape with rich autumn foliage, is by Glenn Newell. "Columbus Circle, New York," by Colin Campbell Cooper, is a view from the housetops, showing the Hudson River in the background. Alexander Robinson sends "Interior of a Church, Holland," "Chiaggia Boats," very rich in color, "San Giorgio, Venice," and "The Moors' Cape," an Oriental scene. Jane Peterson has several scenes in quaint Rothenburg, "Weisser Thurm," "An Old Courtyard," "Markusthume," which is sold, "A Crack in the Wall," and "Boats, St. Ives." Rhoda Holmes Nicholls' "Wash Day" is very realistic; she also sends "The Brook," "Portrait of Mrs. S.," lent by Edgerton Swartwaut, Esq., "The End of the Story," a pretty girl and handsome young man reading a book out of doors, "Her Birthday," an old lady with a bunch of flowers, "Girl's Head," and "Peonies."

Other Good Pictures.

Hunt Barrett sends three pictures of a quaint "Holland Farm House," two of which are sold; Luis Mora is represented by thirty studies of Spanish life in the cities of Spain; Florence Wyman sends three small portraits of Yvette Guilbert, in costume, besides two other portraits; Clarence K. Chatterton sends "Kids Paddling," with strong sunlight effect, "Washington Headquarters Park," and "Hudson River. Long Shore Scene." Paula B. Himelbach sends three pictures, each entitled "The Locomotive," showing men at work on various parts of a locomotive; Hobart Nichols "Sardine Boats, Concarneau," and "Market Place, Concarneau"; Edward Dufner "The Moonlit Lake," "Evening on the Bay," a lovely scene, with two girls preparing to bathe, and "Summer Joys," rich in color; Helen M. Turner a group of very good small

landscapes, and Fred Wagner and Walter L. Palmer "Country Road, Winter," and "Slumbering Brook," each showing excellent effects of sunlight on snow. Rich in color is "Grand Canyon of the Colorado," by Georgia Timken Fry; Louis C. Tiffany is represented by "A Squash Plantation in California," realistic and warm in color, and the "Siege before Vicksburg," by Arthur I. Keller, shows an army officer being dismissed by a scornful beauty, in the dress worn during the Civil War.

Landscapes and Figures.

W. Merritt Post is represented by four tender and charming landscapes, Norman St. Clair by two equally delightful; Alethea Hill Platt sends "Dreary Dartmoor," "A Grandfather's Garden," a charming spot, with grandfather and child, "The Lowestoft Jar," and "An Old World Kitchen," quaint and interesting. Melbourne H. Harderick sends "Evening on the North Sea," with three peasant women looking out across the water, a strong picture; "Laborers Going Home," in boats, is by A. Schille; Albert H. Sonn sends "The Tower Arch," a striking bit of architecture, and "The Fish Market, Venice"; "Fishing Boats, Malaga," by Thomas Hunt, is lent by Edith May Langley; Ruth M. Hollock sends "The Bread Line, Chicago," a pathetic picture of children carrying baskets and loaves of bread; William Walton two strange pictures, "The Centauress" and "A Very Long Time Ago"; "White Birch," a dainty maiden in a birch tree, by Charles H. Wright, is sold; "Idra" is by Ettore Caser, and "Pierrot Plays," a charming, dainty picture, by Dugald Stewart Walker, is lent by Marshall Stuart. Jerome Myers sends three of his characteristic pictures of the poor, "Night," "Old House and Children," and "Exhibition of the University Settlement, New York," showing children in a picture gallery, which has been sold.

Flowers and Miniatures.

Flower pieces are by Elizabeth R. Hardenburgh, Elizabeth C. Hunter, Marion Hendricks Gaskill, Harkness McCrea, Mary van der Veer, Ida Devilbiss, Ellen A. Holmes, Edith Penman, Florence Beatrice Pitfield, Ednah Knox Swigart, Belle Cady White and Rhoda Holmes Nicholls.

Three cases of miniatures contain paintings by Eda Nemoede, Leona Hope, Bernice P. Andrews Fernow, M. C. Barker, Lydia McDonald, Jean M. Oliver, Helen M. Turner, Maria J. Streat, Mary Hathaway Billings, Howell Barkley, Ethelwyn Brewer De foe, Margaret Foote Hawley, and Elizabeth Henderson.

Hilda Belcher's "Portrait of Miss P.," which took the first prize of the Strathmore water color paper, is lent by the Mitteneague Paper Company.

A special call to the Tribune from London says:

"The King has ordered the art treasures at his various palaces to be carefully examined by experts and officially catalogued. Even if no discoveries of forgotten works are made, the collections will be revalued and properly displayed.

"There is an exhibition of Rembrandt and of other master etchers at the Gutekunst Gallery.

"A. P. Cole, the son of Timothy Cole, has painted a lifelike portrait of H. B. Irving, which he will exhibit at New York after executing a commission in Philadelphia. He will take with him when he sails next week a dozen works which he has exhibited at the Salon and the Academy, including several subject pictures and a portrait of Mrs. Cole."

PARIS LETTER.

Paris, October 27, 1909.

Things are beginning to look up at the Hôtel Drouot, where a very important sale of jewels took place the other day under the direction of M. Bignon. In another sale, conducted by M. Crosnier-Lecomte, a group in old Saxe in a very bad condition made 900 frs., two broken vases in Sèvres 255 frs., a dressing table 630 frs., and the portrait of a general of the Empire period 600 frs. M. Jean Auboyer disposed of very beautiful carved seats and presses, and M. Origet of dainty ornaments of the Louis XV. and Louis XVI. periods, while news from the provinces remind us of the fact that very interesting specimens can be found even outside the limits of the Hôtel Drouot. Some fine furniture was sold, together with the Château of Franconet, in the Doubs department, and two magnificent marble vases of the Louis XVI. period, and extremely decorative, fetched very high prices at a sale at Les Avrins, near Tours, in the center of France. In Germany, Herr Helbing has just dispersed a very important collection of old paintings at Munich, and the Bernard Greve collection has been knocked down to a few amateurs in Berlin by Herr Lepke.

On the other hand, and as was to be expected, the auction sale of the Waterloo Museum ended in a decided fiasco. Wellington's swords and Napoleon's hats have been too many just lately, even for the most unexperienced amateurs, and the few genuine relics that were offered among the worthless so-called remnants of the famous battle were ungloriously left unsold.

The sale is announced for the early days of December of the extremely important Polovtsoff collection, from St. Petersburg. It is probable that M. Lair-Dubreuil will require two days to disperse the highly interesting numbers of that collection, among others XVIIIth century tapestries of Beauvais, Bruxelles and Gobelines, especially a series of four by Boueher, which bids fair to fetch a very high price.

The Committee of the "Salon de l'Ecole Française" has just obtained from the Fine Arts Administration the permission to use the Grand Palais for its Fifth Annual Exhibition in January and February, 1910. As in past years, all sections will be admitted to the exhibition, which will remain, however, an exclusively French manifestation.

The opening is announced for November 16 of the International Exhibition of Water Colors, also, at the Devambez Galleries, of a show of landscapes by M. René Destailleur, and of an exhibition of marines and figures by M. Ferdinand Guedry. Referring to exhibitions, special notice is being given by most art critics here to the growing talent of Miss Ethel Mars, the American artist, whose strong and careful sketches are so justly commended at the Salon d'Automne.

MM. Knoedler and Trotti have received notice that their consignments were stopped at the New York Custom House, in spite of their having duly signed the "sworn declaration" papers supplied by the American Consulate General here. Much feeling has been raised among dealers by the clause in the above papers which compels the sender to state the year and month in which the paintings were produced. They all think that such a measure, which might, perhaps, be applied to modern works of art, but certainly not to ancient paintings, is likely to seriously impede the art trade with America.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cottier Galleries, 3 East 40th St.—Paintings of the Barbizon and Dutch Schools.

Duveen Galleries.—Original Wedgwood pottery, consisting of the combined collections of the late Lord Tweedmouth and Sir Percy Sander-son.

R. Ederhimer, 4 West 40th St.—English Mezzotints during November.

Ehrich Galleries, 465 Fifth Ave.—Special display of Dutch pictures of the XVIIth Century.

Folsom Galleries, 396 Fifth Ave.—Miscellaneous exhibition of the works of leading American artists.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Albert Lucas.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum.—Hudson-Fulton Memorial Exhibition.

Montross Gallery, 372 Fifth Ave.—Annual water color and pastel display by American artists to Nov. 20.

N. Y. Public Library.—Hudson-Fulton Memorial Exhibition.

N. Y. Water Color Club, 215 West 57th St.—annual exhibition to Nov. 21. Admission, 25 cents.

Scott & Fowles Galleries, 590 Fifth Ave.—Masterpieces from the notable collection owned by Mr. Charles P. Taft, of Cincinnati, Ohio.

Tooth Galleries, 580 Fifth Ave.—Original etchings by Hedley Fitton, R. E., to November 15.

The fourth annual exhibition of "Books of the Year" opened at the National Arts Club Wednesday evening with a reception. Mr. Charles De Kay, chairman of the Library Committee, presided, and addresses were made by Messrs. Walter H. Page and Ivan Norodny, a Russian publisher.

The exhibition contains an example of every book published in this city during the past year, and the visitor will be astonished at the number of beautiful volumes shown. Above each section are hung the originals of the illustrations in the books of said section which enhances the interest of the display. There have been added to this year's exhibition the Magazines, and a section devoted to book-bindings.

The audience was much interested to learn from Mr. Norodny that the "best sellers" among American books in Russia were Longfellow and Emerson, and after them Poe. Of the fiction writers "Jack" London sells best there and after him Upton Sinclair, "who," Mr. Norodny said, "had written some book about Chicago."

OLD MASTERS TO BE SOLD HERE.

Mr. George Veithen, of Berlin, representing the Grieven Gallery of that city, arrived in New York last week to make arrangements for the sale here, probably in early January, of a collection of some 85 Old Masters, chiefly of the early German, Flemish, Dutch and English schools. These pictures have been collected during many years past by a well-known connoisseur and their dispersion will be a matter of interest, and an event of the coming art season.

M. Jacques Seligmann, of Seligmann & Co., arrived on the Kronprinzessin Cecilie on Tuesday and is at the galleries, No. 7 West 36th street, for a period.

The Blakeslee Galleries have sold to the Boston Museum an interesting Spanish primitive which represents "The Coronation of the Virgin." The picture is by Luis Borassa and is on a wooden panel. The hook of wrought iron, by which the picture was suspended, remains and the back of the panel is covered with interesting seals. Mr. T. J. Blakeslee secured the picture in London last summer. A typical Van Orley representing the "Visit of the Wise Men," has also been sold by the galleries to Mr. R. C. Johnson, of Washington.

There opened at the Cottier Galleries, No. 3 East 40th Street, on Thursday, the first of a series of exhibitions which Mr. Fearon has planned for this season, of specially selected foreign pictures by noted painters. Notice will be made next week of the display.

The first exhibition of the season at the Macbeth Galleries, No. 450 Fifth Avenue, will be one of the works by Albert Lucas, to open next week.

An exhibition of works by the early Dutch painters at the Ehrich Galleries, No. 463 Fifth Avenue, which has attracted deserved attention of late, will be continued there for the present. The display is supplementary to the notable exhibition still on at the Metropolitan Museum, arranged in connection with the recent Hudson-Fulton celebration, and contains several pictures which with others at the other dealers' galleries, would have been shown at the Museum had they not been dealers' pictures.

The pictures at the Ehrich Galleries include, for example, a double portrait by Albert Cuyp, while the artist is represented at the Metropolitan only by landscapes. Berghem is shown by a portrait head at Ehrich's, while he, too, has only landscapes at the Museum. A typical Van der Vliet, a church interior, has been sold out of the exhibition to a New England museum.

The display as a whole is notable for the rich color quality of its examples. There are especially good examples of Jacob Cuyp, Jan Van Goyen, De Heem a splendid still life, Nicolas Maes, Molenaer, Moreelse, Jan Miel, Martin Stoop, Uchterveldt, and Jan Victoors.

Mr. Louis Ehrich arrived Monday last on the Cretic from Italy.

Two three-quarter length life size standing portraits of Lord and Lady Cottenham, by the American portrait painter, Henry Inman, who lived 1802-1846, are now at the Ralston Galleries, No. 548 Fifth Avenue. The portraits are excellent examples of the brush of an American painter who should be better known to his countrymen, and in handling and color suggest Sir Thomas Lawrence. The Metropolitan Museum, which is endeavoring to build up its collections of American art, should be the home of these admirable works.

The annual exhibition of works in water color and pastel by American artists, opened at the Montross Galleries, No. 372 Fifth Avenue, yesterday, and will continue there through November 20. Notice of the display will be made next week.

IN THE DEALER'S GALLERIES

The winter series of "one man" and other exhibitions, at the Knoedler Galleries, No. 355 Fifth Avenue, will begin on November 15, when a number of pictures by Percival Rosseau, the animal painter, will be placed on view and will remain on exhibition through November 27. This display will be followed by one of pictures by Frederic Remington, November 29-December 11, and by Harrington Mann, November 29-December 4, and this, in turn, will be followed by exhibitions of water colors by F. Hopkinson Smith, December 12-25, and of oils by Aston Knight, December 27-January 8. A display of water colors by C. W. F. Mielatz and Carlton T. Chapman will open in the Lower Gallery, November 15.

The fitting up of the new Oehme Galleries, No. 465 Fifth Avenue, is fast progressing, and Mr. Oehme expects to move in within a few days. The new galleries in location and light and size are among the most attractive on Fifth Avenue and Mr. Oehme is to be congratulated upon them.

Gimpel and Wildenstein have leased for a term of years the ground floor in the new and handsome building at the southwest corner of Fifth Avenue and 51st Street, diagonally across from the Union Club, and opposite the Catholic Cathedral. They will there fit up handsome galleries, and the new location is one of the best on the avenue.

At the new Tooth Galleries, No. 580 Fifth Avenue, there is now on an exceptionally interesting and important exhibition of selected works by the Barbizon painters—and of Cazin, Harpignies, Isabey and other modern French and Dutch painters. The Barbizon pictures include two rarely good and important examples of Jules Dupré, a superior Jacque, a small and silvery Corot, an equally good Daubigny, also of cabinet size, an unusual Troyon, "At the Ferry," original in composition, and beautiful in color and atmosphere; a large and fine Cazin, two characteristic examples of the veteran Harpignies, and a typical and luminous Isabey. These canvases, every one of which deserves careful study, are well shown in the new and attractive middle gallery.

In the rear gallery is a large and very beautiful Josef Israels, formerly in the collection of J. S. Forbes in England, and painted in 1874. The subject is a familiar one, a Dutch peasant mother with children on the beach at Katwyck. One of the little boys is sailing his small toy boat in a pool in the sand left by the receding tide. The picture, large in size, is as fresh as when first painted, and beautiful in color and atmosphere.

In the same gallery hangs a characteristic example of Carle Van Loo, very decorative and clear in color.

The afternoons of Wednesday and Saturday, inclusive, of next week, November 10-13, will be devoted at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, to the sale at auction of a consignment of Oriental rugs, made by Mr. H. H. Topakyan, who is closing out his rug business, owing to his recent appointment as Persian Consul in New York.

Mr. George Durand-Ruel, of Durand-Ruel and Sons, No. 5 West 36th Street, arrived last week on the Amerika, and is now at the galleries. Preparations are being made for the forthcoming exhibition of the series of paintings of water lilies by Claude Monet, which made an artistic sensation in Paris last season.

Selected examples of the brushes of Henry Golden Dearth, Paul Dougherty, Paul King and Charles P. Gruppé are now at the Folsom Galleries, No. 396 Fifth Avenue. All are characteristic, and the figure work by Gruppé, a new departure, is especially important and interesting, rich in color, quality and beautiful in expression. Mr. Arthur H. Folsom arrived last week on the Teutonic.

A collection of painter etchings, engravings and original drawings will be sold at auction at the rooms of the Anderson Auction Company, No. 12 East 46th Street, on Thursday and Friday evenings next, at 8.15 o'clock.

The collection includes 38 examples of Whistler, with fine impressions of the "Lime Burner" and "The Kitchen," first state; 15 examples of Meryon, with first states of "La Pompe," "Notre Dame" and "La Galerie Notre Dame"; 23 fine Seymour Haden's, with a trial proof of "Fulham," and first states of many other plates; 13 examples of Albrecht Durer, 23 of Rembrandt, several examples of Peter Moran, Lalanne, Mary Cassatt, signed artists' proofs by Otto H. Bacher and Evert van Muyden and 9 original drawings by van Muyden.

Mr. Philip Sus, for many years clerk of the National Academy of Design, has resigned and taken charge of the apartment building No. 43 Fifth Avenue. He has on exhibition and sale in his private apartment several American pictures which can be seen by card, obtainable from Mr. Sus. The canvases now on view are the following: Charles Warren Eaton, "Dunes at Evening"; Lockwood de Forest, "High Fog, Santa Barbara, Cal."; Arthur Turnbull Hill, "Surf and Wind" and "Easthampton Marshes"; Leonard Ochtman, "Woods in Autumn"; F. S. Church, "The Shepherdess"; Wm. R. Derrick, "The Birches"; Edward Gay, "Old Homestead—Sound Beach" and "Flying Mists," and Eliot Candee Clark, "Over the City."

TARIFF ON ENGRAVINGS.

A decision made public by the Secretary of the Treasury, Tuesday, harmonizes conflicting provisions in the two paragraphs of the Payne tariff law relating to the free entry of works of art. The first paragraph places on the free list, without qualification, all engravings and etchings which are more than twenty years old.

In the second paragraph it is provided that engravings and etchings are to be admitted free "which are proved to the satisfaction of the Secretary of the Treasury, under rules prescribed by him, to have been in existence more than twenty years prior to the date of their importation."

David Bendann, of Baltimore, imported through New York certain engravings, for which he claimed free entry, and the customs officers asked the Treasury Department for a ruling as to which paragraph of the law should apply. The department holds that as to engravings and etchings the second paragraph applies. This means that the importer will be required to furnish satisfactory evidence to show that engravings and etchings are twenty years old before he is permitted to enter them free of duty.

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RARE BOOKS TO BE SOLD.

Presentation copies from Queen Victoria of Great Britain are seldom met with. One of these rarities will be sold at Merwin Clayton's on November 9. It is "The Churchman's Year," written by George F. Townsend, two volumes, published in London in 1842. In each volume is an autograph inscription. "Edward Cust, Gift of Victoria, March 17, 1851." The inscription is in the Queen's handwriting, and the work also has Sir Edward Cust's book plate. It was this same year that he was raised to the rank of Major General. He enjoyed the personal friendship of the Queen for many years. In 1845 he was appointed Assistant Master of the Ceremonies to Victoria, and in 1847 Master of the Ceremonies. He held his post until 1876, when ill health obliged him to resign. He was thereupon created baronet in reward for his services. His wife was bed-chamber woman to the Duchess of Kent, the mother of Victoria. She wrote a book on "Cats," being a great fancier of them. The King of the Belgians was godfather to their son, Leopold. Cust died in 1878 in his eighty-fourth year.

Among other interesting items in the same sale are: A copy of the rare "History of the Rise, Progress, and Termination of the American Revolution," by Mrs. Mercy Warren of Plymouth, Mass., three volumes, Boston, 1805. She was the wife of Gen. James Warren and sister of James Otis, the famous Revolutionary patriot.

Some observations on the bill entitled, "An Act for Granting His Majesty an Excise on Wines Consumed Within This Province," a scarce Boston pamphlet, issued in 1754.

Sketch of the "Life and Voyages of Capt. Alvah Dewey," by Silas Judd, Chittenden, N. Y., 1838, a rare book of 114 pages, unknown to Sabin. Commodore Perry, it will be recalled, died in Capt. Dewey's arms, and the author gives a full account of Perry's illness and death.

BOOK COLLECTIONS SOLD.

Collin Armstrong Sale.

A representative throng of booklovers filled the Anderson Auction Company's rooms at the sale of the second part of the Collin Armstrong library on October 26. "The Writings, in Prose and Verse, of Rudyard Kipling," in twenty-four volumes, said to be the only complete American edition authorized by Kipling, and now almost unobtainable, brought \$230—the highest price of the afternoon. The Scribners were the purchasers. The same buyers obtained for \$93 "The Novels and Tales of Henry James," in twenty-four volumes, and they paid for Donald G. Mitchell's works, "Dream Life," "Reveries of a Bachelor," and others, \$94. An illuminated manu-

script on thirty-six leaves of vellum, written in Gothic letter, fourteen lines to a full page, and illustrated with seven miniatures with borders, was knocked down for \$120. There was also obtained for \$56 No. 25 of fifty copies printed on Japan paper of the novels of Victor Hugo, translated by J. Carroll Beckwith and others. The works of George Meredith, in thirty-two volumes, said to be the only complete edition of his writings, was bought on order for \$95.

The complete works of Ruskin, in thirty-seven volumes, edited by E. T. Cook and Alexander Wedderburn brought the highest price—\$168—at the final session of the sale of the library of Collin Armstrong, October 27. James Whitcomb Riley's poems and prose sketches, in fourteen volumes, printed on Japan paper, brought \$91. The Scribner's obtained, for \$135, No. 54 of 204 sets, signed by the author, of F. Hopkinson Smith's works, in nineteen volumes. A manuscript edition of the writing of Henry D. Thoreau in twenty volumes, brought \$115 at the evening session. E. A. Season-good was the buyer. G. Weis paid \$110 for "The Novels and Stories of Frank R. Stockton," in eighteen volumes, printed on Japan paper. The total for the two sessions approximated \$4,500.

Wilhelm Mynderse Sale.

Thackeray items in the collection of the late Wilhelm Mynderse, sold in the rooms of the Anderson Auction Company, October 29, brought high prices, a few of which were records. The author's first separate publication of "Flores et Zephyr, Ballet Mythologique, par Theophile Wagstaff," printed by J. Mitchell in London in 1836, and which was Thackeray's first attempt at independent authorship, brought \$700. It was secured by George D. Smith, a dealer. This was the Daly copy which sold in 1900 for \$420. It was printed, said Dr. John Brown, in the North British Review, "at a time when he (Thackeray) still hoped to make his bread by art."

Thackeray's "The Second Funeral of Napoleon," printed five years later in London, a very rare item, sold to J. O. Wright, for \$200. A copy of the first edition of "Vanity Fair" in the original parts, as issued with wrappers and advertisements, entirely uncut, as when it left the Punch office, 1848, went to Mr. Smith for \$245. A complete set of the Englishman's contributions to Fraser's Magazine, containing many etchings and articles by him that have never been reproduced, brought \$120. F. W. Morris, an agent, was the purchaser.

A collection of the writings of R. S. Surtees published from 1853 to 1888 went to George D. Smith for \$125, while another remarkable collection of the writings of Thackeray, No. 514 in the catalogue, sold for \$135 to the same purchaser. The total realized on the entire collection is, approximately, \$7,600.

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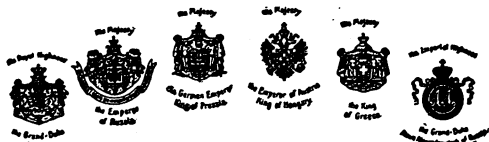
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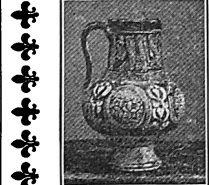
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